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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. VIII, No. 1

January-March 1988

A Checklist

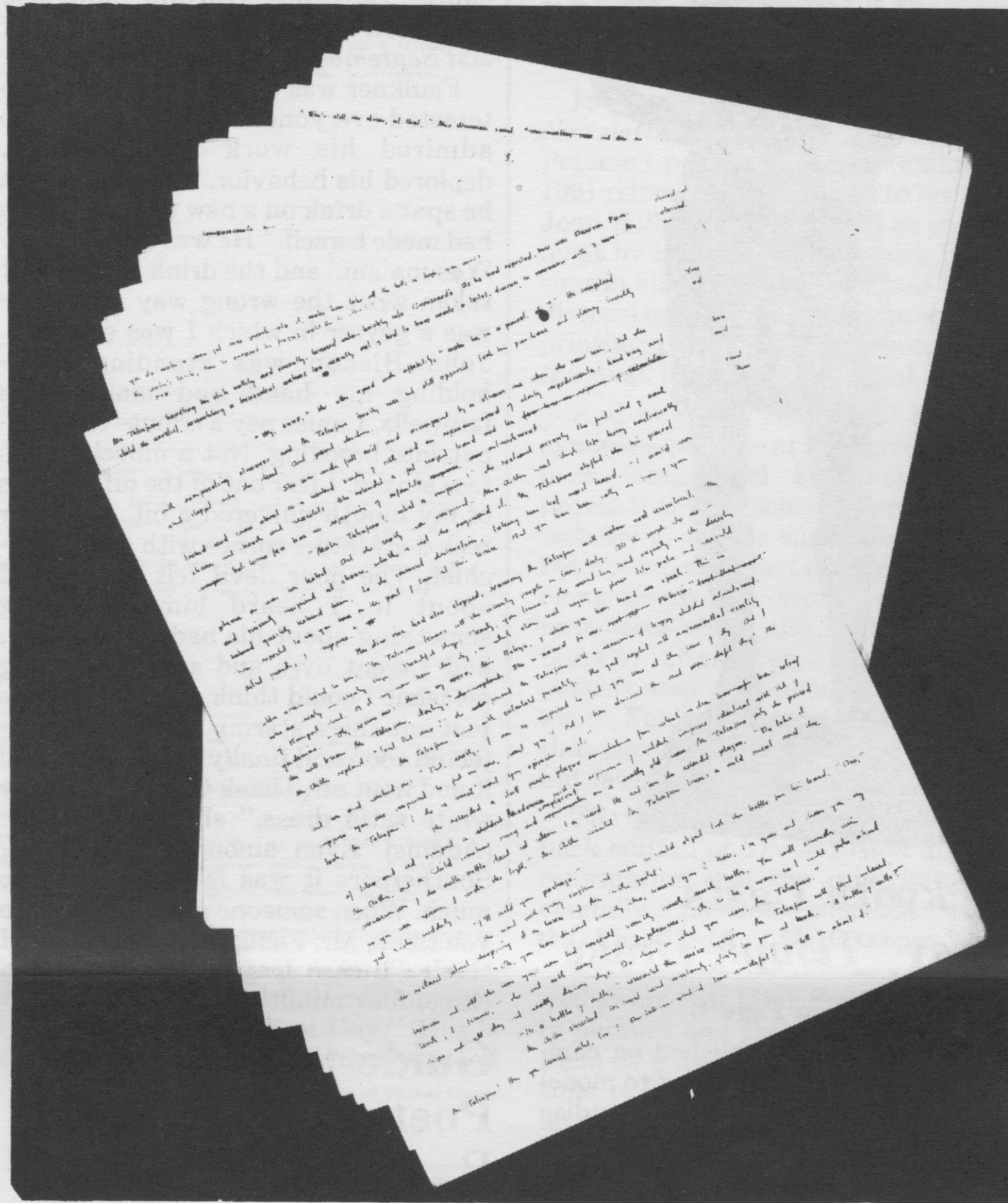
Minter Edits New Norton Sound & Fury

The Faulkner Journal, Vol. II, No. 2 (Spring 1987). This special issue, devoted to "William Faulkner and the Military," is guest edited by Jack L. Capps of the U.S. Military Academy. Contents consist of papers presented at a symposium held at West Point July 14-15, 1986, and include a Preface by Capps and "Faulkner at West Point Remembered," by Joseph L. Fant. Other contributors are Joseph Blotner, Lothar Honnighausen, Noel Polk, Donald P. Duclos, Thomas L. McHaney, Edmond L. Volpe, Duane J. MacMillan, Louis D. Brodsky, James B. Carothers and Calvin S. Brown. (Subscription to *FJ* is \$9 for one year [two issues]; to subscribe, write Managing Editor Charles M. Oliver, Ohio Northern University, Ada, Ohio 45810.)

Faulkner, William. *Absalom, Absalom!*. The Corrected Text. New York: Vintage Books paperback edition, published February 1987. Text is based on comparison, under Noel Polk's direction, of the first edition, Faulkner's holograph manuscript, the typed setting copy, and the working galley proofs. Editor's note on the corrections follows the text. Cover illustration by David Tamura. 487 pp. \$4.95. (See Checklist, *FN* [July-September 1987] for entry on publication by Vintage Books of corrected texts of five other novels, *As I Lay Dying*, *Light in August*, *Sanctuary*, *The Sound and the Fury* and *Pylon*.)

_____. *The Sound and the Fury*. A Norton Critical Edition. Edited by David Minter. New York: W.W. Norton & Co., 1987. The text of *TSATF* presented here is the one established by Noel Polk in 1984 and revised slightly in 1987. In addition to the novel, this Norton edition includes the two versions of Faulkner's James B. Meriwether-edited Introduction to the novel, as they appeared in *The Southern Review*, 8 (N.S., Autumn 1972) and in *The Mississippi Quarterly*, Vol. 26, No. 2 (Summer 1973). In addition, there are Ben Wasson's recollections, from *Count No 'Count*, of the publishing of *TSATF*, selected letters by Faulkner pertaining to the novel, his "Appendix. Compson: 1699-1945," interviews in Japan and with Jean Stein vanden Heuvel, and selections from class conferences at the University of Virginia. Completing this splendid study of the work are an essay on "The Irony of Southern History," by C. Vann Woodward, and critical perspectives and interpretations by

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FORTY-FIVE PAGES OF HOLOGRAPH MANUSCRIPT of Faulkner's *Mosquitoes*, acquired recently by the University of Virginia's Alderman Library, provide an early example of the author's art and his minuscule handwriting. Forthcoming comparison by scholars of the handwritten manuscript with the typed and published versions will provide new evidence of how Faulkner revised and refined his work between handwritten first drafts and final typescript and publication. Believed written while Faulkner was in Paris in 1925, but possibly begun earlier in New Orleans, the topmost of the handwritten pages shown here begins with "Why, sure," the other agreed with affability, "make her in a parcel, eh?" The passage corresponds to the last paragraph of page 15 of the 1927 Boni and Liveright first edition, beginning "Why, sure," the other agreed affably. "Make her in a parcel, hay?" It carries forward to what is the revised second paragraph of page 18 of the published work: "Her aunt shrieked. Her breast heaved with repression, glinting her pins and beads. 'A bottle of milk? Have you turned artist, too?'"

—William Faulkner Collection, University of Virginia Library

Beckwith Casts a Sassy "Temple Drake" On Spot Where She Detained in Taylor

Taylor, Miss., a short drive down Old Taylor Road from Faulkner's Oxford, is immortalized in the pages of *Sanctuary* and known more recently as the place where natives and visitors go for some of the best catfish and hush puppies in all the land.

Since 1982, it has been home also to Jackie and William N. Beckwith and their Vulcan Studios and Foundry, in what was once a general store (circa 1897), at One Main Street.

Taylor has a way of inspiring people to read *Sanctuary*, as did Beckwith, owner now of the site where the railroad depot once stood. Beckwith read the novel again, making notes on each reference and description of Temple Drake, and set about to make Taylor famous for sculpture as well as Faulkner and catfish.

In the beginning is "Temple Drake."

"It seemed natural to portray her in the sassy, innocent state of her arrival in Taylor," says Beckwith, notwithstanding the reputation of Judge Drake's

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In Holograph

Manuscript Of Mosquitoes At Virginia

By JOAN ST. C. CRANE

The University of Virginia's Alderman Library has announced the acquisition of a manuscript in William Faulkner's hand representing a major portion of his second novel *Mosquitoes*.

This previously unknown holographic text will be of great importance to Faulkner scholarship and, specifically, to the study of the author's creative process preceding the known typescript (which is also in the Alderman Library Faulkner collection) and publication of *Mosquitoes*.

It had been believed that Faulkner composed the novel entirely on the typewriter and no earlier version of the text existed, despite mention of a work in progress referred to as "the 'Mosquito' one" in a letter to his mother from Paris in 1925.

The 45-page manuscript is about one half of the complete text, corresponding to pp. 13-151 of the printed work published by Boni & Liveright in 1927. It reveals Faulkner's original plan for the form the novel would take, leading to the alterations and revisions made in typescript as the author composed, working from this manuscript version as far as it went and finishing the novel on the typewriter.

The manuscript contains many variant readings throughout that differentiate its text from the later typescript and the first printed text. The order of sections in the manuscript differs significantly from the printed version. An eight-page section, present in the manuscript but not included in the published work, is a long passage on the nature of art about which Faulkner apparently had second thoughts and rejected in transcription to typescript. These changes provide new insights on the young writer's first concept of the novel.

From the evidence of the few known letters sent by Faulkner to his mother while he was traveling in Europe between July and December of 1925, this early handwritten draft of *Mosquitoes* may have been begun in New Orleans and carried with him on the trip (possibly worked on during the 26-day boat trip to Genoa) or written during the latter part of August when he was more or less settled in Paris.

He wrote to his mother on 23 August: "I am in the middle of another novel, a grand one. I just thought of it day before yesterday. I have put the 'Mos-

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Collector's Quiz

On Faulknerian Points, Issues, DJs, Etc., Etc.

By JACK EWING

If there is anything a book collector likes as much as the search for and the seizure of that illusive item for his collection, it is, perhaps, the opportunity to compare notes with other collectors, especially in regards to points and issues and other such significant idiosyncrasies of an author's publications that only true collectors come to know and love.

With this in mind, the following quiz is designed to separate the true Faulkner collector from the dabbler:

Question: *What is the most difficult of all of Faulkner's signed, limited editions to find?* Answer: An easy one. *Go Down, Moses*. As all good collectors know, this book was issued in 1942 while the nation was preoccupied with a war and while Faulkner's reputation was as low as it ever got. Only 100 copies were printed, eclipsing by 150 copies its closest other signed, limited competitors.

Q. Name three Faulkner titles issued between 1929 and 1962 that originally appeared in a box. A. The first one that comes to mind for most collectors is the signed, limited edition of *A Fable*, a thousand boxes for a thousand copies. The second title is a bit more difficult. *Pylon*, a signed, limited edition in 310 copies, was also issued in a box. The third title is the most difficult because it is not usually listed in anything but the most pricey catalogues anymore: *Salmagundi*. Issued by Paul Romaine in Milwaukee in 1932, 525 copies of this anthology of early Faulkner material was issued in a slender box.

Q. What is the most insignificant textual point when checking to see if a book is a first edition? A. Page 340 of *Light in August*. "Jefferson" appears for "Mottstown," a virtually pointless point as the error went uncorrected through numerous printings.

Q. What is the most difficult post-1950 title to find in a true first edition? A. *Collected Stories*. When it comes to true scarcity, this title matches many pre-1950 titles also. Abundant in book club editions with "First Printing" noted on the copyright page, the book is nearly impossible in true first with the blue wash coloring the title page.

Q. What is the most difficult Yoknapatawpha County title to find in a decent dust jacket? A. It's a tie: *Sartoris*—the only Faulkner title issued by Harcourt, Brace—is usually found sans dust jacket. Most jackets, when present, are torn or badly chipped; *Light in August*. Not as difficult a title to find in dust jacket, but extremely rare in the original glassine that was issued to protect one of the classiest of all Faulkner jackets.

Q. What is the most annoying dust jacket point? A. This one should be easy. A first edition of *The Sound and the Fury* is hard to find even without a dust jacket. The delight of a collector

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"Temple Drake"



Beckwith Casts Sassy "Temple Drake"

(From Page 1)

daughter already established on campus at Ole Miss. "I proceeded to model and cast four small gesture studies about six inches high, trying to determine a gesture fitting to the moment."

"Next, I modelled a 24-inch plastelene clay model. A plaster waste mold was pulled from this piece and a solid resin figure was cast. Next, a silicon rubber mold was pulled from the resin cast. From this mold the wax slushes for the bronze edition were made. Each hollow wax figure is invested with a traditional plaster, sand, and zonolite mixture and poured in bronze in the *cire-perdu*, or lost wax, method.

"Each bronze weighs 25 to 30 pounds and is welded together at the waist. The pieces are hand chased and patinaed with the traditional Italian patina of greens and browns."

The silicon bronze of "Temple Drake" is being issued in a limited edition of 10, at \$1,500 each. Beckwith has completed and sold three of them. The fourth one is finished, and he is now at work on 5/10 and 6/10. The making of "Temple Drake" will be featured in *Sculpture Fundamentals*, by Arthur Williams, to be published in March by Davis Publications of Worcester, Mass.

Planned next by the 35-year-old artist, who is originally from Greenville, Miss. and received his bachelor and master's fine arts degrees in sculpture from Ole Miss, are "Miss Reba," "Gowan Stevens" and "Popeye." After those, Beckwith plans to move to other inhabitants of Yoknapatawpha County.

—William Boozer

Caroline Gordon On Mr. Faulkner At Charlottesville

The following account of Caroline Gordon's recollection of the October 1931 conference on "The Southern Author and His Public" at the University of Virginia is contained in Ann Waldron's biography, *Close Connections: Caroline Gordon and the Southern Renaissance*, published last September by G.P. Putnam's Sons:

Faulkner was the man who most interested everyone there. Caroline, who admired his work tremendously, deplored his behavior, especially when he spat a drink on a new dress that she had made herself. "He was trying to say 'Yes ma'am,' and the drink he had just taken went the wrong way and there was a geyser in which I was engulfed. John Bishop was standing there holding my hand and making his farewells. I must pay a tribute to his expatriate breeding. Not a muscle of his face stirred. I fear one of the off muscles of my mouth quivered a bit. Faulkner reeled off into a corner with a handkerchief. The poor devil felt pretty bad about it. I heard him muttering something about his bad manners . . . and I went over and said everything pleasant I could think of to him but he just sat there staring at me like a dejected coon and finally I couldn't stand it and went off. Thank God it wasn't my white satin dress," she wrote Leonie [Adams]. Even among hard-drinking Southerners it was felt he drank too much. When someone asked, "What do you think, Mr. Faulkner?" he replied, "I think I'll shorely get a little drink in three, four minutes."

Guide to Faulkner's Poetry Being Done By Judith Sensibar

Judith L. Sensibar of Arizona State University is at work on *William Faulkner's Poetry: A Bibliographical Guide to Texts and Criticism*, and invites information about any unindexed, current, or forthcoming primary and secondary materials that should be listed.

The work on Faulkner's published and unpublished poetry will include an annotated bibliography of secondary source materials—articles, notes, book chapters, books, interviews, dissertations, and other publications.

The work is scheduled for 1988 publication by UMI Research Press.

Information and copies of works and dissertation abstracts are invited by Professor Sensibar by April 7, 1988, at Department of English, Arizona State University, Tempe 85287-0302.

1987 PEN/Faulkner

The 1987 PEN/Faulkner Award for Fiction went to Richard Wiley for his first published novel, *Soldiers in Hiding* (Atlantic Monthly Press). The award carries a \$5,000 prize.

Four other nominees receiving \$1,000 each were Richard Ford for *The Sports-writer* (Vintage), Maureen Howard for *Expensive Habits* (Summit), Charles Johnson for *The Sorcerer's Apprentice* (Atheneum), and Janet Kauffman for *Collaborators* (Knopf).

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

Lawrence Wells
Publisher

William Boozer
Editor

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Quotable Quote

Albert Erskine, who edited William Faulkner and Robert Penn Warren and called them friends, recalls in an Editor's Note in *A Robert Penn Warren Reader*, newly published by Random House, of having brought the two writers together in New York:

In the summer of 1952, Warren and William Faulkner were both in New York, and I had known for some time that, strangely, they had never met, a situation I hoped to remedy. Both accepted my invitation to come to my apartment for drinks and then to a nearby restaurant for dinner....

For a while I feared I had set up a real disaster: Red in high spirits, talkative; Bill grunting his dour and seemingly reluctant responses. But things soon began to thaw a bit, and at dinner Bill was doing most of the talking. In fact, he took over the management of the evening, which turned out to be delightful, with a ferry ride in the balmy summer air across the Hudson and back, and then to his hotel for champagne to crown it off.

But the dinner-table talk was what is most memorable about the occasion. At one point Bill was expounding one of his favorite precepts: in fiction, truth is more important than fact. I had heard him on this subject before and had at least partially understood, but on this night he began to give examples, summarizing scenes from other people's work that met his criterion for truth. Soon Red became aware that some of his own writing was thus being praised, and this, along with the good Bordeaux, contributed a further sense of warmth to the event. I believe that an episode in "Prime Leaf" concerning a touching relationship between a boy and his grandfather was one of the things singled out, as was also a complex father-son relationship in *At Heaven's Gate*—themes that are frequent in Warren's work.

Major Ayers Meets Al Jackson

[illegible]

TOP HALF OF THIS PAGE of *Mosquitoes* in holograph (the conclusion of section five as handwritten) is pages 87 and 88 of the published first edition, concluding the "Seven O'Clock" segment of chapter two, "The First Day." This is Faulkner's first use of the Al Jackson stories exchanged by him with Sherwood Anderson in New Orleans.

— William Faulkner Collection, University of Virginia Library

Facsimile of 45-Page Mosquitoes Manuscript Planned by Virginia

(From Page 1)

quito' one aside. I dont think I am quite old enough to write it as it should be written—dont know enough about people." The new novel, the "grand one," was "Elmer," which is also now in the Alderman Library collection.

A piece of physical evidence seems to place the writing of the *Mosquitoes* manuscript in Paris. It is written on what appears to be the same paper used for the composition of "Elmer," which is known to have been typed in Paris.

It is also known that Faulkner had a typewriter with him which was in need of repair. He wrote in a letter to his mother on August 13 from Paris on his arrival there after an 11-day journey through Italy: "Must have my typewriter fixed soon." By August 23, the repairs had apparently been done. The handwritten *Mosquitoes* was put aside in favor of "Elmer," which he began to compose on the typewriter.

In the summer of the following year, while staying near Pascagoula, Miss., with Phil Stone's brother and sister-in-law, Faulkner was once more working on *Mosquitoes*. He began transcribing the manuscript text to typescript, revising and rewriting as he went along and

continuing the narrative to its conclusion on the typewriter by September 1, 1926. The typescript was sent to Boni & Liveright (also the publishers of *Soldiers' Pay*), who published *Mosquitoes* in an edition of about 3,000 copies on April 30, 1927.

The *Mosquitoes* manuscript was purchased by the University of Virginia Library from two Philadelphia antiquarian dealers who acted as agents for the heirs of a collector in whose possession it had been since 1961 until his death. Funds for the purchase came from two friends of the library and the income of a bequest to the library from the estate of the late Linton R. Massey for the purchase of Faulkner materials.

The University Press of Virginia plans to publish a facsimile edition of the *Mosquitoes* manuscript this year. The volume will contain a full transcription of the text with a scholarly exegesis and possibly a textual apparatus comparing the texts of the manuscript, the typescript and the 1927 first printing.

(Joan St. C. Crane is curator of American Literature Collections at the University of Virginia's Alderman Library.)

You Can't Always Know the Book By Its Cover

By CHARLES CHAPPELL

According to Faulkner collector Carl Petersen, William Faulkner contributed only a small number of blurbs for the dust jackets of other people's books, and these "few but pungent" comments were written sporadically over a period of several decades.

In an article in *The Faulkner Newsletter* of October-December 1985 Petersen points out that Faulkner in 1961 reluctantly responded to his friend Joan Williams's request for an endorsement by him of her first novel. By this time in his career Faulkner had become distrustful of the entire practice of printing promotional commentary on the dust jackets or covers of books.

And now, the reading of blurbs or synopses on some of the current paperback editions of Faulkner's novels proves that the author's skepticism was well founded. One such notice deflates the potential impact of a novel's major climactic event, a second states a blatant error about the book's principal female character, and a third perpetuates erroneous information about Faulkner's brief military career that once was cultivated by the author but later proved embarrassing to him.

The back cover of the current paperback edition of *The Mansion* discloses information that can ruin the novel's carefully constructed suspense: "ending with the murder of Flem Snopes." Most veteran readers of Faulkner's fiction are well aware that Mink Snopes relentlessly pursues and then shoots his cousin Flem as a matter of honor, but a first-time reader of the novel deserves to learn for himself or herself of the actual fulfillment of Mink's decades-long obsession.

We are told on the back of the *Vintage Sanctuary* that Temple Drake is “an Alabama debutante.” The person who wrote this statement either had not read the novel carefully or was ignorant of the geography of the contiguous states of Mississippi and Alabama. There is ample evidence in the novel that Temple is the daughter of a prominent judge in Jackson, Miss.

In his biography of Faulkner, Joseph Blotner describes in detail Faulkner's enlistment in June 1918 in the Royal Air Force of Canada and his limited training that stopped with the end of World War I. Blotner also tells of Faulkner's subsequent portrayal of himself in Oxford, New Orleans, and other locales as a wounded combat veteran, despite the fact that Faulkner never left North America during the war.

In his more mature years Faulkner attempted to dispel the myth that he had actually participated in aerial battles in Europe, but at least one blurb writer for Random House apparently never learned the truth. The back cover of the recently issued paperback edition of *A Fable* proclaims that the novel is an allegorical story of World War I and that "Faulkner himself fought in the war."

(Charles Chappell is a professor of English at Hendrix College.)

On Points, Issues, Etc.

(From Page 1)

who finds one in a suitable dust jacket may be short-lived if he discovers that the jacket exists in two states and his is the second. The Maurice Hindus book listed on the back of the jacket may have been worth \$3.50 at the time, but at \$3.00 the Hindus title adds a premium on the book that is more than appreciable. [See "S&F is Wrapped In 50-Cent Point," by Jack Ewing, *FN*, Vol. III, No. 1, January-March 1983.]

Q. *What is the most difficult pre-1940 first edition to find personally autographed by Faulkner?* A. *Miss Zilphia Gant*. Published by the Book Club of Texas in an edition of 300 copies, few seem to have reached Faulkner for an autograph.

Q. *What is the most difficult post-1940 first edition to find personally autographed by Faulkner?* A. *The Reivers*. Published in June 1962, a month before his death, this is one of the easiest firsts to find; but, outside of the signed, limited edition of 500 copies, it is virtually impossible to locate with an autograph.

Q. Name every Faulkner title appearing in the Modern Library series. As a bonus, identify those titles that included new material in the Modern Library issue that did not appear in the regular first trade edition. A. *Sanctuary*, issued in 1932 with a new introduction; *The Sound and the Fury* and *As I Lay Dying*, issued jointly in 1946. *The Sound and the Fury* was fitted with an introduction and appendix now considered staple material. *Light in August*; *Absalom, Absalom!*; *Go Down, Moses*; *The Faulkner Reader*; *Pylon*; *Intruder in the Dust*; *A Fable*; *The Wild Palms*; and the most difficult of all, the one that appeared only in Modern Library: *Selected Short Stories*. (Note: To be able to name all of these is just short of miraculous.)

Q. Name the three most significant posthumous volumes to appear. A. Certainly there is a lot of grist for the mill here, but any selection must include *The Wishing Tree* and *Father Abraham*. Contenders for the third spot include *Flags in the Dust*, *Elmer*, *Helen*, *Mayday*, *Vision in Spring* and *Mississippi Verse*.

Scoring: It's every man or woman for himself or herself here, but if you got eight or more correct, I'd like to see your collection.

(Jack Ewing teaches high school English at Hookstown, Penn. and collects Faulkner.)

Checklist

(From Page 1)

Jean-Paul Sartre, Ralph Ellison, Irving Howe, R.W.B. Lewis, Robert Penn Warren, John T. Irwin, Myra Jehlen, Olga W. Vickery, Richard Chase, Cleanth Brooks, Michael Millgate, Joseph W. Reed Jr., Donald M. Kartiganer, David Minter and John T. Matthews, and a Selected Bibliography. 417 pp., \$7.95. A first printing of 8,000 paperbound copies was published by Norton in November, as well as 800 copies in more durable bindings for libraries.

Japanese Scholar on Characters "Reading," "Writing" Absalom

Faulkner And/Or Writing: On Absalom, Absalom!. By Sanae Tokizane. Tokyo: Liber Press, 1986. x + 152 pp.

Reviewed by KIYOYUKI ONO

This is an interesting study of *Absalom, Absalom!*. Even though Tokizane's way of approach owes somewhat to Barthe's conception of "écriture," it is not heavily theory-ridden. Her discussion, full of critical insight, proposes a highly suggestive interpretation of Faulkner's "writing."

First of all, Tokizane suggests that even though this novel is often regarded as one of talking and listening, "[a] voice appears to be resounding on the text, but it does not exist in the text," since "nobody is really talking: the most talkative is the writing." Because listening and hearing merge into narration, she contends that *Absalom, Absalom!* is "a novel on writing."

Thus having established her point, she proceeds to pinpoint each case of the characters' act of "reading" and "writing" of their text. And, since "a letter is an allegory of the transmissibility of written language," she focuses on the significant role of the three letters in the novel: (1) Mr. Compson's letter to Quentin, (2) Bon's letter to Quentin, and (3) Sutpen's unwritten letter to Bon. Her meticulous analysis, especially of the latter two letters, is stimulating, and she is to the point when she asserts that, in a crucial quest for his identity, Bon challenges Sutpen by writing a letter to Judith: "Bon does not contend against his father directly but he strives to break through the barrier by writing letters and by wishing his father would write to him."

On the other hand, she stumbles in comparing miscegenation and incest, an issue which defies her rational analysis. She could have avoided her unnecessary discussion on it if she had read Bertram Wyatt-Brown's *Southern Honor: Ethics & Behavior in the Old South*, in which he concisely suggests that "In the category of Southern nightmare, none loomed more ominously than the notion of a paring of sister with black male.... It exposed a taboo that the possibility of incest further strengthened."

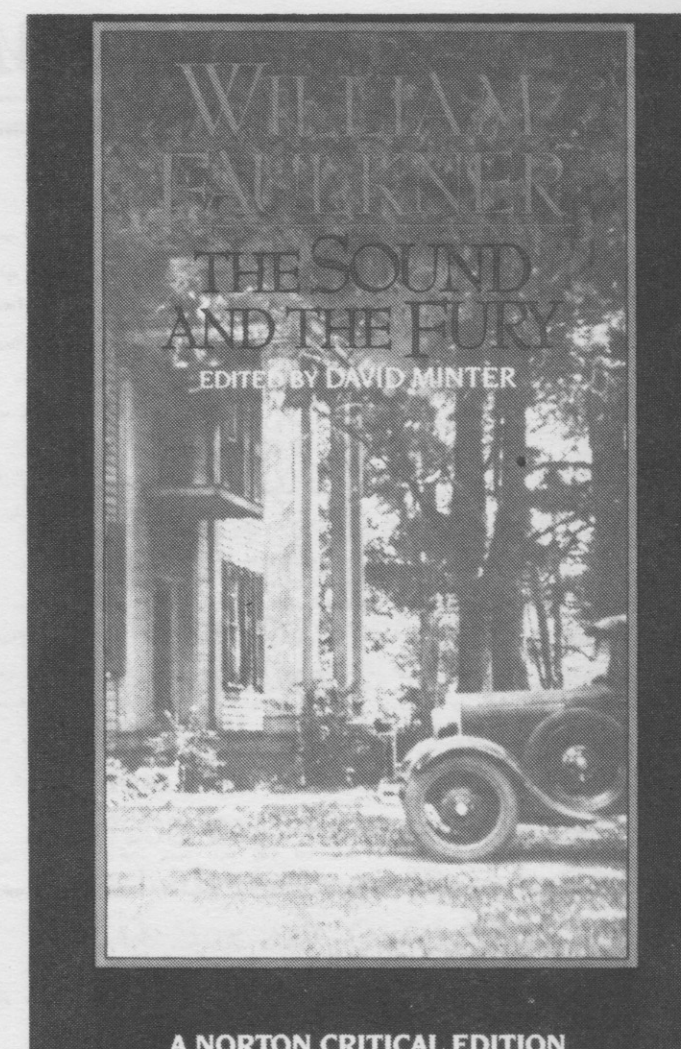
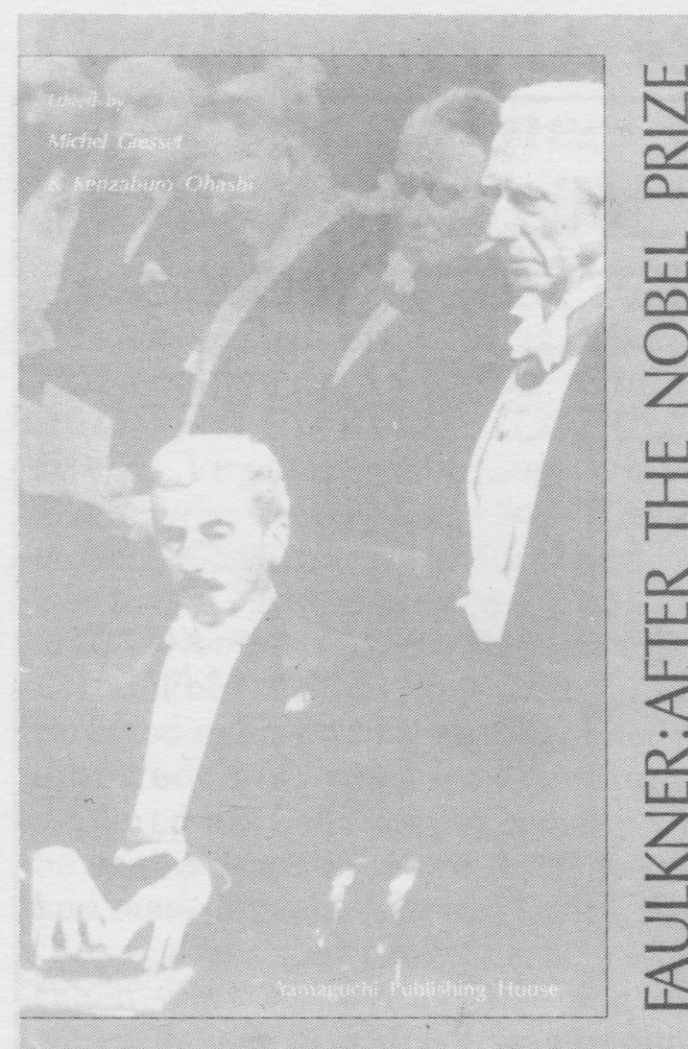
Likewise, Tokizane's discussion of the role of letters might have developed more smoothly if she had taken into account Frederick Karl's recent study, *Modern and Modernism: The Sovereignty of the Artist 1885-1925* (1985), in which, taking up Samuel Richardson's *Pamela* and *Clarissa*, Karl shows the epistolary style used in them has reached the same level as the stream of consciousness style.

Along the same line, Karl further discusses the climax scene of *Absalom, Absalom!*, where Henry confronts Bon,

and concludes that "[the scene] is so deeply internalized in the narrative it has gone well beyond consciousness." Tokizane's conclusion about the scene is almost the same as that Karl has reached, but her argument is not so smooth nor as persuasive as his.

In spite of such minor weak points, there are many salient keen observations in her acute analyses and interpretations of the novel besides my quotations, and the work, on the whole, will be rewarding for any Faulknerians. Above all, just as listening and hearing coalesce into writing in Faulkner's work, so does her reading and contemplation, into writing, and by writing such an excellent volume as this, she proves that she is indeed a promising Japanese scholar of Faulkner.

(Kiyoyuki Ono is a member of the Department of English, Faculty of Letters, of Chiba University, Chiba, Japan. He has translated and written extensively on Faulkner, and is presently engaged in research at the University of Virginia under the Fulbright Senior Research program.)



MICHEL GRESSET AND KENZABURO OHASHI have edited *Faulkner: After the Nobel Prize*, papers read at an International Faulkner Symposium held at Izu, Japan in April 1985. Contributors to the 351-page volume, in addition to the editors, are Andre Bleikasten, Francois L. Pitavy, Fumiyo Hayashi, Noel Polk, Ikuko Fijihira, Lothar Honnighausen, Kiyoyuki Ono, Michiko Yoshida, Judith Bryant Wittenberg, Toshio Koyama, Hans H. Skei, Mick Gidley, Masao Shimura, Cleanth Brooks and Kenji Nakagami. Published in English at \$30 by Yamaguchi Publishing House, 72 Tsukuda-cho, Ichijoji, Sakyo-ku, Kyoto 606, Japan. See Checklist, page one, for listing of the new David Minter-edited Norton Critical Edition of *The Sound and the Fury*.

CALL FOR PAPERS

THE FIFTEENTH ANNUAL FAULKNER AND YOKNAPATAWPHA CONFERENCE
"Faulkner and Popular Culture"
The University of Mississippi
July 31 - August 5, 1988

The Department of English is issuing a call for papers for possible presentation at the Faulkner and Yoknapatawpha Conference to be held on the Oxford campus of the University of Mississippi July 31 - August 5, 1988. Papers on any aspect of the conference theme "Faulkner and Popular Culture" are eligible for submission and might include, but need not be limited to, the following list of general areas and topics:

The Popular Performing and Visual Arts

Faulkner on the Screen: Adaptations of the Fiction to Film and Television
Faulkner and Hollywood: His Motion Picture Scripts
Faulkner on Stage
Faulkner and the Fine Arts: Musical Adaptations, Opera, and Ballet
Faulkner and Photography
The Illustrated Faulkner

The Print Media


Faulkner and Journalism
Faulkner and the Popular Magazines
Faulkner and Detective Fiction
Faulkner Satirized
Faulkner in Paperback

Promotion and the Public Myth

Faulkner as a Public Figure
The Promotion of Genius: Faulkner and His Publishers

Authors whose papers are selected for presentation at the conference will receive (1) a waiver of the conference registration fee; (2) lodging at the University Alumni House from Sunday, July 31, through Friday, August 5; and (3) reimbursement of travel expense within the continental United States (20¢ per mile by automobile or tourist-class air fare). Papers presented at the conference will be published by the University Press of Mississippi.

The thirteenth edition of the University of Chicago *Manual of Style* should be used as a guide in preparing manuscripts (3000 to 5000 words). Two copies of manuscripts must be submitted by January 15, 1988. Notification of selection will be made by March 1, 1988. Manuscripts and inquiries about papers should be addressed to Ann J. Abadie, Center for the Study of Southern Culture, The University of Mississippi, University, MS 38677. Telephone: 601-232-5993.

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